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ceremony to earliest Greek drama. She finds it a grateful task to trace the evolution of the theater and to compare the psychology of ritual collectivity and emotional tension with that of the spectator and of the artist cut loose from immediate emotion and action. In no chapter does Miss Harrison more successfully achieve the proper methodology of popular yet dignified presentation than in her account of the inevitable decay of religious faith in Attica; accompanied as this decay was by the influx of a new culture with new dramatic material in the sixth century, there was a repetition of the old oft-repeated experience of an old religious mould receiving a new wine—in this instance that of heroic saga whereby the old stiff dithyramb emerged as a new living drama.

Acceptance or rejection of the main thesis does not affect the pleasure of reading an account at once so lucid and so intrepid³. The effort to track the Greek god to his original lair is sure to interest the lay reader, whose surprise that "primitive gods are personifications, —i. e. collective emotions taking shape in imagined form", should lead him to consult W. Robertson Smith, Grant Allen, and W. Warde Fowler. Miss Harrison's little book might well serve as the *finis a quo* for classical students also, for a sketch of the most complicated problems does not become enmeshed in subtleties or in contradictions, but opens the widest outlook upon just those fields least known to lovers of Greek literature, art and religion.

The final chapter essays the modest task of determining the function of art in the light of its ritual origin, and discusses such themes as Art and Morality, Art and Science, Art and Religion, the imitation theory of art and the expression theory. There is no chapter that is written more brilliantly or with more feeling, and a natural awe and suspicion on the part of the reader give way before the simplicity of this treatment. Special attention is called to Roger E. Fry⁴ and to Edward Bullough⁵; and art, originating in ritual, very naturally appears as detached from practical reactions even while emotion towards life remains the primary stuff of which art is made. The clear vision of the artist is purchased at the price of personal emancipation: yet, paradoxically, art of the present is represented as returning to its original moorings of ritual origins in the social function of art of the day as exemplified in such noble exponents as Galsworthy, Masfield, and Tagore.

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GEORGE DEPUE HADZSITS.

The Birds of the Latin Poets. By Ernest Whitney Martin. Stanford University, California: Published by the University (1914). Pp. 260.

The imagination of one who has never seen Italy except in dreams of anticipation is likely to people the

loveliest of landscapes with myriads of tuneful birds. How sad his disillusionment in most parts of the peninsula! Even in Italy man is a carnivorous animal, though there, as we know, an approach to what we should reckon vegetarianism was normal in antiquity. Being carnivorous and at the same time too poor to buy meat of a quadrupedal origin, a multitude of Italians cannot refrain from firing at every sort of living meat—for so they must visualize it in order to shoot so accurately—that flies across their line of vision. Consequently, in many sections of a land which might otherwise seem an ideal home for birds they have shot almost every winged creature from the face of the earth, and the foreigner, unmindful perhaps of more wanton destructiveness in his native land, laments, when he sees birds of exquisite plumage and all sorts of songsters suspended like bunches of beets in a butcher's shop, awaiting some hungry maw. The dead bodies are often no larger than that of a sparrow. And the worst of it is that such a large proportion of those killed are would-be inhabitants of more northern or more southern countries on their migrations.

To these cheerless ruminations the writer was led by a study of a monograph which indicates that birds once abounded in Italy. Professor Martin attempts (page 1) "to present, in their own words, a tolerably full picture of the Roman attitude toward bird life as reflected in their greatest poets". His collections of material are, he believes (1), "fairly comprehensive down into the second century of the Empire". The belief is justifiable¹, but his statement, "Omissions, errors, and the gap in the later poets may, of course, be checked from the *Archiv*, when finally completed", is open to query².

In his identifications he depends on the books of experts, which he lists in his Bibliography, and they do not always agree. For instance, his first bird, the *acalanthis*, was probably a warbler. See the cogent argument of Royds, *The Beasts, Birds and Bees of Virgil*, 49-51. We should have been glad to find more of the writer's own constructive reasoning, such as appears on page 13, on *acredula* = a bird, and on page 69, on the genuineness of the marginal line at Georgics, 1.389.

Professor Martin's unusually extensive reading of the American poets has enabled him to give from them literary parallels which are often of much interest. For many of these, as strikingly apposite and in themselves beautiful, classical teachers will be grateful, but it is inevitable that some should be such as can be called poetry only by courtesy, since meter alone made their authors poets. Yet even the weary, limping lines are probably worth citing, for they help to indicate (3) "how much of the ornithological tradition of the classics had percolated, as it were, through time and distance to our own shores", and, incidentally, how

³Compare Professor Flickinger's review of F. M. Cornford, *The Origin of Attic Comedy*, in *THE CLASSICAL WEEKLY* 8.221-223; and William Ridgeway, *The Origin of Tragedy*.

⁴An Essay in Aesthetics, in *The New Quarterly*, April, 1909.

⁵"Psychical Distance" as a Factor in Art and an Aesthetic Principle, in *The British Journal of Psychology*, 1912.

¹I miss, however, on the prattling of the house martin Vergil Georgics 4.307 *garrula quam tignis nidum suspendat hirundo*.

²Did the author have the *Thesaurus* in mind?

essential knowledge of Greek and Latin must ever be to any real student of American literature. The basis of choice for the inclusion of the few passages from English poets is not always clear: a case in point is afforded by the lines from Burns and Tennyson, cited under *Fulica* (97).

Of course, the allusion in the American poem cannot always be to precisely the same species of bird, but only a carping critic will object to such correlations as e. g. *galbulus* and our Baltimore oriole, or to the appearance of the robin among the parallels for *merula*. 'The over-sea sparrow', *passer marinus*, as an ostrich (166-167), will perplex only the untutored.

Certain generalizations are sure to interest the reader, for instance the statement (2) that the Romans "nearly always felt a tone of sadness in the songs of their favorite song birds, where we are inclined to feel joy and ecstasy", a feeling due "to the widespread ancient belief in the metamorphosis association". So in Statius, *Achilleis* 1.378, *hilaris*, as used of pigeons, "is almost unique" (59), and (18) "Vergil's simple observation of the halcyon's habits and his freedom from the traditions of metamorphosis, etc., mark a characteristic which makes him the greatest Roman nature-poet". Especially welcome are such citations as that from Elliot (83), proving that swans do sing before they die, and the charming, though perhaps uncalled for, poem by Mace (121), *Legend of the Swallow*.

Since Professor Martin's book is one which every teacher of the Classics can use with profit, it may be well for us to note some of the misprints and blunders, using T and B to denote, respectively, the top and the bottom half of the page: Page 13 T, *unquibus* for *unguibus*; 37 B, (Martial) V, 50 for V, 55; 66 T, *nervuom* for *neruom* and *Quolis* for *Qualis*; 70 B, *consuedent* for *consuadent*; 71 T, (Propertius) IV, 5, 13 for IV, 5, 16; 74 T, *invenem* for *iuvenem*; 76 B, *membri* for *membra*; 82 T, 'ēap for ēap; 83 B, *Minco* for *Mincio*; 90 T, *limia* for *limina*; 94 B, *revertissee* for *revertisse*; 109 T, *HALIAETOS* for *HALIAETOS*; 128 B, *custide* for *cuspidē*; and, in the note, "volketymology" for 'folk-etymology' or 'Volksetymologie'; 129 T, *aciperis* for *acciperis*; 141 B, *cepilē* for *cespide*, and *indice* for *iudice*; 142 B, *unquibus* for *unguibus*; 145 T, *amer* for *amor*; 160 B, *frunilas* for *frunilus*; 164 B, *qui for cui* and *novat* for *norat*; 165 T, *Maripor* for *Marcipor*; 167 T, *saepuis* for *saepius*; 174 B, *necisse* for *necesse*, and *Ansoniis* for *Ausoniis*; 181 B, *Talitur* for *Taliter*; 192 B, (Amor.) II, 37 for II, 6, 37; 206 B, *Sphynx* for *Sphinx*; 218 T, *pruinias* for *pruinās*; 223 B, "goose" for 'goose'.

There are some queer things: e. g. on 37, Tusc. Dis. II. X; 77, Horace, Ep. I. 16.48 listed as a proverb; the succession *haliaetos*, *halizetos* and *halizeetos* on 109-110; 190, the insertion of the list at the bottom of the page under the heading *Psittacus*; 198, the separation of the headings *Rustica* and *Scolopax*, though the contents under the headings are alike; the repeated references to Baehren's *Fragmenta Poetarum Roma-*

norum under the abbreviation P. L. M., e. g. on 65, 172, and 200.

The author should perhaps have said something on page 55 of the masculine form *columbus* (compare the mixed genders of the epithets on 57), and on 82 of the spellings *cycnus* and *cygnus*.

The book closes with four notes: The Spring Migration and Spring Song (222-226), The Fall Migration and the Fall Song (227-231), The Hibernating of Birds (232-235), and *Ruscinia* (236-244). This last is reprinted from *The Transactions of the American Philological Association*, 38 (1908). In it Professor Martin, with the help of natural history, of folk-lore and of similar phenomena in modern nomenclature, as well as by philological argument, explains convincingly the parallelism in the Old-English gloss, *acalantis*, vel *luscinia* vel *roscinia*, *nectegela*, as due originally to a confusing of birds.

The Bibliography (245-248) makes no pretence at completeness but will prove useful to anybody. One of the older works not listed, which has been of service to the reviewer, is Lenz, *Zoologie der Alten Griechen und Römer*, deutsch in *Auszügen aus deren Schriften*.

The Index (249-260) is instructive from several points of view. Thus, while Martial has provided almost as many references to birds as Ovid and more than Vergil, the Index shows that Catullus very rarely introduced them into his verses.

The reviewer hopes that *The Birds of the Latin Poets* will not only figure in the working library of teachers, but also accompany many a traveller to Italy. If he has just visited headlands of Sicily or of the island of Capri and observed the catching of thousands of quails on their migration, or visited the villages of southern Tuscany and seen that sad sight, la civetta, the ancient *noctua*, perched in the blinding sun on a stake in front of its owner's house, conveniently for every passing boy to chase it with infinite glee to the end of its chain, or watched this little owl's operations in the fields, tied to the end of a pole, as it lures the inquisitive larks to their doom from the guns of the 'sportsmen', or if he has been lucky enough to hear some rare survivor among the nightingales make glad the shores of Como in the evening, the book will remind him of a time before the invention of fire-arms, when birds were happier, let us hope, but at any rate, more numerous in the most delightful of all lands to a classical student.

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WALTON BROOKS MCDANIEL.

A CONCORDANCE TO HORACE

IN THE CLASSICAL WEEKLY 7.56 Professor Lane Cooper, of Cornell University, called attention to the fact that he was preparing a Concordance to Horace and asked advice from classical scholars concerning the best way to present the material. Late last year the Concordance was published, by the Carnegie Institution of Washington. (pages ix + 593, \$7.00). Of this beautiful and valuable book I shall write more in detail later.

C. K.